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ABSTRACT

This document presents the arts education research agenda that emerged from a national conference on arts education. The conference was attended by key researchers in each of the arts education disciplines, arts educators, artists and artist teachers, representatives of arts institutions and organizations, and persons from groups and organizations that influence the priorities, development, and conduct of research efforts. The goals of the agenda are: (1) to focus the attention of arts educators, researchers, and the broader community on basic issues in arts education that can improve teaching and learning in the arts; (2) to identify what arts educators view as priorities, given limited resources; (3) to provide a conceptual framework and overall philosophy for inquiry in the field of arts education, as other disciplines are doing with their respective research agendas; and (4) to connect theory and practice, and to make research an agent of improvement in teaching and learning. The agenda was developed to articulate the many unanswered questions in three main areas of arts education: (1) curriculum and instruction; (2) assessment and evaluation; and (3) teacher education and preparation. The document consists of five parts plus notes, a bibliography, and an appendix of conference participants. The first section is an introduction of this field generated document, discussing trends in U.S. education that influence arts education. The second chapter on curriculum and instruction discusses what should be taught and how. The third chapter is on assessment, and the fourth on teacher education and preparation. The last chapter is on continued collaboration. (DK)

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Arts Education Research Agenda for the Future

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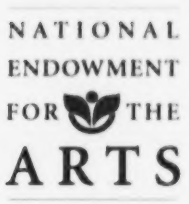

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FOREWORD

This publication presents the arts education research agenda that emerged from a national conference on arts education. The conference, cosponsored by the U.S. Department of Education and the National Endowment for the Arts, was attended by key researchers in each of the arts education disciplines, arts educators, artists and artist-teachers, representatives of arts institutions and organizations, and persons from groups and organizations such as local school boards, state legislatures, and school administrators that influence the priorities, development, and conduct of research efforts. Extensive input from the arts education community was invited to ensure that the product would be a national, rather than a federal, agenda. The conferees drafted a series of research questions about curriculum, instruction, assessment, evaluation, teacher education, media and technology, policy, funding, and collaboration. These questions form the basis for the research agenda.

Intentionally dynamic and evolutionary, this agenda is made available by the federal government to stimulate discussion among researchers and the broader community about the best directions for future research in the areas of music, dance, theatre, and visual arts. The agenda reflects the profound changes currently taking place in American education and ideally will remain sufficiently flexible to continue to evolve.

A steering committee, appointed by the two sponsoring federal agencies, helped guide the development of the research agenda. In addition, a working group and representatives of each of four national arts education professional associations reviewed drafts and provided direction as the research agenda was being developed. The ideas and issues contained in the narrative reflect current thinking in the arts education field. We have made every effort in this document to represent accurately the original research questions proposed by the conferees.

We would like to thank the steering committee and all those researchers, educators, and arts education leaders who contributed so much to shaping this document since the time of the conference.

National Endowment for the Arts
Arts in Education Program

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PREFACE

As arts education seeks its place within the broader education reform movement, arts educators must identify practices that provide effective teaching and learning in the arts. This task is difficult without a systematic body of research that helps us understand arts education practices. The arts education research agenda has four goals:

- To focus the attention of arts educators, researchers, and the broader community on basic issues in arts education that can improve teaching and learning in the arts;
- To identify what arts educators view as priorities, given our limited resources;
- To provide a conceptual framework and overall philosophy for inquiry in the field of arts education, as other disciplines are doing with their respective research agendas; and
- To connect theory and practice, and to make research an agent of improvement in teaching and learning.

The agenda was developed to articulate the many unanswered questions in three main areas of arts education: curriculum and instruction, assessment and evaluation, and teacher education and preparation. We have, for example, few answers to questions such as:

- What are the most effective and efficient ways to teach about knowledge and skills relevant to the different arts and to achieve basic learning objectives in the arts?
- What do teachers need to know and be able to do with respect to art forms, and how can they be helped to learn those skills?
- What are the best ways to assess the outcomes of arts education?

Furthermore, research can provide better answers to the fundamental question, What difference does arts education make in the life of a child? In other words, does arts education enhance the development of cognitive capacities, motivation to learn, self-esteem, appreciation of multiple cultures, performance and creative capacities, and appreciation of the arts?

Addressing these questions will improve our understanding of important aspects of arts education, as well as our understanding of other subject areas. This research agenda is an important step in the collaborative efforts of the arts education community to establish a basis for allocating appropriate priority to arts education in the schools.

1. INTRODUCTION

The arts education research agenda was developed through the efforts of the National Endowment for the Arts and the U.S. Department of Education. To help the arts education community define a national research agenda for arts education, the two agencies established a steering committee, commissioned a set of papers to provide background information, convened a national conference on arts education research, and produced this document. Work on the research agenda will continue as additional priorities are identified and as new research is produced.

The development of an arts education research agenda was based on two major premises:

- The two federal agencies wanted to create a process for bringing together the four arts disciplines of music, dance, theatre, and visual arts in order to identify issues that would form the basis for research over the next 10 years.
- The agencies wanted to ensure that the research agenda would reflect the profound changes that are occurring in American education. Targeted to both public and private schools in the U.S. education system from pre-K through grade 12, the research agenda is intended particularly for arts educators and education researchers. Arts organizations, artists, policymakers, school administrators, parents, and advocates also should be aware of these issues.

A Field-Generated Document

The arts education research agenda was developed in consultation with representatives from a wide range of arts-related organizations. The National Endowment for the Arts and the Department of Education appointed a steering committee of 12 members—leaders from national arts education professional associations (the American Alliance for Theatre and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association), school administrators, education policymakers, and members of arts organizations and the education research community.

The steering committee guided the planning of the national research conference on arts education, The Arts in American Schools: Setting a Research Agenda for the 1990s, held in the spring of 1992 in Annapolis, Maryland. The committee nominated conference participants, including respected researchers in each of the arts education disciplines; arts educators specializing in curriculum and instruction, assessment and evaluation, and teacher education; artist-teachers and representatives of arts institutions and organizations; and persons from groups and organizations that influence priorities, development, and conduct of research efforts.

In preparation for the conference in Annapolis, the convening agencies commissioned 16 papers* to provide background and an informed perspective on what is now known, or what needs to be known through research, in areas such as curriculum and instruction, student assessment, program evaluation, teacher education, and involvement of arts organizations in arts education. In addition, the four arts-related professional associations were asked to develop a list of important research questions for arts education in general as well as for their respective fields. Individuals or organizations representing other perspectives also presented their views on policy, media, and technology issues for the conferees' consideration.

The conference provided an opportunity for dialog both within and across the arts disciplines and among practitioners, researchers, and administrators. The participants were divided into six diverse groups, each with a designated facilitator, and assigned a category of arts associations' questions to consider. They were asked to apply criteria intended to assure that questions would be cross-cutting (i.e., applying to all four disciplines), compelling, significant, relevant, interesting, innovative, researchable, and useful both in policy and practice; would add knowledge about learning, thinking, behavior, and learning environments; and would have implications beyond immediate study. Through a process of small group sessions and reporting out in plenary sessions, the conferees produced a draft set of research questions focused on teacher education, assessment and evaluation, curriculum and instruction, media and technology, policy, funding, advocacy, and collaboration.

After the conference, the convening agencies identified six conference participants to serve as a working group to provide continued guidance in the development of the research agenda. The selected individuals have expertise in curriculum and instruction, assessment and evaluation, teacher education, policy, and media and technology. These persons and two steering committee members helped to refine the research questions developed in Annapolis and to identify issues that provide a context for understanding the compelling nature of those questions. Members of the steering committee and the working group, as well as representatives of arts organizations and associations, researchers, administrators, and practitioners, reviewed drafts and provided guidance on the research agenda as it was being developed.

*These commissioned papers are identified in the bibliography.

Trends in American Education That Influence Teaching and Learning in the Arts

Several trends in American education are likely to have a significant effect on efforts to improve teaching and learning in the arts. Increased diversity of the student population, the development of education standards, and the use of media and technology in and around classrooms are among the most profound changes occurring in American education. These trends are important elements in the context of the development of the research agenda. Although their effects on each of the three major research areas—curriculum and instruction, assessment and evaluation, and teacher education and preparation—will vary, it is important to review them briefly.

Growth in Student Diversity

During the past several decades, educational opportunities—and our recognition of the impact of student diversity on learning—have expanded significantly. The opportunities have occurred in response to the growing diversity of the student population and in recognition of the value and opportunity that diversity brings to our schools and society. The number of students from racial and ethnic minorities has greatly increased and so has the population of students identified as at risk of academic failure or as disabled.

Demographers project that by the year 2000, one of every three students in public schools will be a member of an ethnic or racial minority.[1] In addition, studies show that an increasing number of students demonstrate at least one of the following "risk" factors:

- The student comes from a single-parent family;
- The household income is less than $15,000;
- The student is home alone more than 3 hours a day;
- The parents have no high school diploma;
- The student has a sibling who has dropped out; or
- The student has limited English proficiency.[2]

Similarly, Department of Education statistics show that the number of students identified as disabled grew from 4.2 million in 1980–81 to 4.8 million in 1990–91, and that 93 percent of these students received their education in regular school buildings during the 1989–90 school year.[3]

Changes in student population present a tremendous and continuous challenge to American schools. Many educators, in fact, believe that an increase in diversity will require changes in teaching, learning, and assessment. For example, curricular approaches to instruction and models of assessment may

have to be adapted to accommodate a wider range of student learning modalities (e.g., tactile, visual, and auditory), personalities, and cognitive styles (e.g., inductive, deductive, intuitive, analytical). As the American education system comes to terms with growing cultural diversity, it will be important to know how the arts, which have traditionally been a vehicle for cultural transmission, can meet the challenges of educating tomorrow's "new" American student. Similarly, it will be important to examine the role of arts education in stimulating interest in learning and to explore how schools use the arts to enhance learning for all students.

Growth in diversity also may require a reexamination of professional education and professional development for teachers. Helping teachers provide all students with opportunities for successful learning experiences could mean teaching them to make informed choices about curricula and pedagogy with respect to cultural and ethnic diversity and individual differences. Encouraging teachers to work with arts agencies that represent a variety of ethnic groups and with art that is produced by different cultures will broaden perspectives and provide enriched resources for all students.

Development of Education Standards

For the first time in American education, the country is moving toward establishing voluntary national education standards. In January of 1992, the National Council on Standards and Testing called for the development of "world class" standards in seven "core" subject areas, including the arts. The development of standards is likely to have profound implications for curriculum and instruction, student assessment and program evaluation, and teacher education and preparation. More recently, the Goals 2000: Educate America Act proposes to include the arts as one of the core subject areas in the National Education Goals in which American students demonstrate competence. The act establishes processes for formal adoption and certification of the various standards. Moreover, by including the arts as a core subject, the act has important implications for arts education research.

National standards for arts education have been developed by the Consortium of National Arts Education Associations, whose members are the American Alliance for Theatre and Education, the Music Educators National Conference, the National Art Education Association, and the National Dance Association. The development of standards, which will describe knowledge, skills, and understanding in the arts that all students should acquire in a well-rounded arts education, was initiated after the Annapolis conference. A set of draft standards for both content and student achievement in dance, music, theatre, and visual arts was widely disseminated to national organizations in the arts, arts education, education, and public policy for review. Following action by the Consortium on the comments from this review, the arts standards will be completed and submitted to a federal review board for acceptance.

Concurrent with the development of national standards, the Council of Chief State School Officers, the College Board, and the Council for Basic Education, under a contract from the National Assessment Governing Board (NAGB), have developed a framework for a planned national assessment in arts education in 1996 as part of the National Assessment of Educational Progress (NAEP). Using the emerging voluntary content and achievement standards and a consensus process, arts educators, artists, and others have defined what students should know and be able to do in the arts and have designed appropriate ways to measure outcomes. The products of this national consensus effort—the assessment framework and the specifications for assessments in dance, music, theatre, and visual arts—will be provided to NAGB.

As standards move curriculum beyond a focus on basic skills and toward higher levels of performance, teachers will require deeper knowledge of subject matter and better understanding of teaching, learning, and assessment. New standards also have implications for staff development, licensing, and certification. In addition, research will be needed to examine how teachers, who often hold higher standards for individual students than those that will be developed nationally, will accommodate the mandated standards when applied to all students.

Use of Media and Other Technology

The significant presence of media and other technology in the lives of American students gives arts educators opportunities that could profoundly influence curriculum and instruction, assessment and evaluation, and teacher education. It is, therefore, important to examine how arts educators can use students' familiarity with media and technology to foster learning in arts classrooms.

Current and evolving technologies are and will continue to be used simultaneously as tools to deliver instruction and as art forms that provide students with new modes of artistic expression. Among the forms of media and technology increasingly available to arts educators are

- **Computers, CD-ROMs, laser discs, and multimedia software.** Such technologies increase students' access to information and provide enriched delivery of interactive learning. They also can promote links between the arts and other subject areas.

- **Video cameras, audio recorders, MIDI (Musical Instrument Digital Interface), and synthesizers.** The use of these instruments in arts classrooms allows students to review their own performances and to create portfolios of their own growth and accomplishments. Furthermore, the use of these technologies by students can be a form of artistic expression in itself.

- **Television and other media.** The typical American student watches about 4 hours of television each day.[4] Rather than bemoan that fact, arts educators (and other educators as well) can explore how they might turn students' familiarity with television into opportunities to expand learning experiences in, for instance, performance, production, and criticism.

The use of these and other emerging technologies in arts education may very well result in a new type of student, one who learns artistic principles, rather than traditional skills, through the simultaneous use of various media.

If the introduction and use of media and technology in arts classrooms is to be effective, teachers will have to develop new skills that allow them to review and expand curricula and to develop new instructional and assessment strategies. Accordingly, the effects of the media and other advanced technology on arts education merit further investigation.

The next three sections of this report discuss the main research areas—curriculum and instruction, assessment and evaluation, and teacher education and preparation—and present the research questions applicable to each. The last section discusses continuing collaborative efforts to move the research agenda forward.

2. CURRICULUM AND INSTRUCTION

The education reform movement has stimulated the development of new curriculum frameworks and learner expectations across many subject areas at national, state, and local levels. In the past 10 years, a sharp increase in the number of states with new graduation requirements in the arts has contributed to the development of new curriculum frameworks for arts education. A variety of factors influence curriculum content and instructional methodology. This section discusses some of the issues involved in creating a substantive curriculum in the arts that fosters the development of a body of knowledge and skills in dance, drama/theatre, music, and visual arts. It also examines instructional practices unique to the arts that may have value for other subject areas.

Decisionmaking in the Arts: What Should Be Taught and How

What should be taught in the arts is a complex issue. Although there is consensus on the broad categories of curriculum content, opinion varies on the specifics of arts education.[5] The National Council of State Arts Education Consultants found, through its review of state arts curriculum frameworks, substantial agreement on the frameworks in dance, drama/theatre, music, and visual arts for pre-K through grade 12 across the country.[6] Arts education, however, continues to evolve as the arts evolve. Arts education may be redefined and broadened by new art forms, including experimental theatre, electronic music studios, performance art, and computer graphics. In addition to new art forms, arts aesthetics and controversial issues in the arts such as censoring individual expression, manipulating copyrighted images and texts, and discussing what constitutes the arts are areas in which traditional arts curricula are being redefined and expanded.

Many catalysts can influence what is taught in the arts: national, state, and local policymakers; national and state professional associations; school boards; school administrative staff; teachers; parents; students; community representatives; and artists. One key factor in promoting arts education is leadership. Ethnographic studies show that "where arts are thriving, instructional leadership, at some level, was committed to arts education."[7]

Support by a few key education decisionmakers, coupled with the perception that students' lives are enriched by the experiences and outcomes involved in arts education programs, may position arts education more centrally within school curricula.

In an atmosphere of increased attention to the role of arts education, certain new approaches to arts curricula draw on ideas from current education research or theories. Examples of such approaches include a comprehensive approach to teaching and learning in the visual arts developed by the Getty Center for Education in the Arts called Discipline-Based Art Education (DBAE), arts curricula based on Howard Gardner's theory of multiple intelligences, skill-based arts curricula that foster critical thinking, and curricula that use the arts to enhance social and cultural awareness.

The DBAE approach combines ideas, skills, knowledge, and creative activity in the four disciplines of art production, art criticism, art history, and aesthetics. This type of arts curricula is intended to teach students to create and perform as well as to understand the meaning of works of art, their historical and social contexts, the artists who created them, and the bases for making informed judgments about them. This general approach is being examined, explored, and employed by other arts disciplines, as evidenced by the content of state arts curriculum frameworks. The hope is that this comprehensive approach will result in a more significant learning experience for all students.

Another approach to curriculum construction, developed around Gardner's theory of multiple intelligences, focuses instructional techniques on seven areas of intellectual competence: linguistic, logical-mathematical, musical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. Differing in theory from the traditional concept that intelligence is a narrow group of mental abilities, Gardner believes that individuals are unlike one another in the specific profiles of intelligence they exhibit and that cultural context plays an important role in shaping their intelligence profiles. Curricula modeled on this theory provide more exposure to experiences that draw on different areas of intelligence.

ARTS PROPEL, an approach to curriculum construction developed through a collaboration between the Educational Testing Service, Harvard Project Zero, and the Pittsburgh Public Schools, focuses on the development of thinking and other dimensions of artistic growth over time in three art forms: music, visual arts, and imaginative writing. This approach emphasizes three kinds of competencies: production (e.g., composing music, painting), perception (being able to discriminate within an art form), and reflection (thinking about how works of art are made). "Domain projects" (exercises that engage students in long-term learning experiences in an art form such as portraiture or composition in the visual arts) and process portfolios (portfolios that show the student's artistic development, across time, and include examples of the student's work from early drafts to final products) are vehicles used to enhance the student's thinking and creative processes.

An inclusive approach to a school's curriculum specifically recognizes that students have different academic achievement and come from diverse backgrounds. This approach takes diversity directly into account and tries to assure sensitivity to all students' backgrounds and recognition of the potential of all students in the classroom. Some researchers believe that arts education serves as a means of understanding other cultures and past civilizations. They believe that exposing students to a range of artistic experiences may enhance their understanding of philosophies or belief systems of a variety of cultures. As a result, criteria used in considering and making judgments about the quality of works of art can vary. In this way, arts education may improve students' self-knowledge and knowledge of others.

Implications of Overcrowded Curricula

Efforts to develop substantive and cohesive arts curricula (i.e., curricula that provide challenging subject matter and opportunities to deepen cognitive and affective knowledge and skills, and that build upon and connect previous teaching and learning) are at odds with the already overcrowded school curricula. With limited time to teach the arts, tension exists among the various arts disciplines as well as between the arts and other subjects. Insufficient time to teach basic subjects, introduction of new subjects, and tighter school budgets are some of the factors creating crowded curricula.

Another obstacle to establishing a cohesive arts curriculum relates to state graduation requirements. Although an increasing number of states are requiring arts courses for high school graduation, they often allow students to substitute courses in other subjects such as the humanities, industrial arts, speech, foreign language, and computer science for the arts requirement.

In 1989, the Arts Education Research Center at the University of Illinois conducted a survey of arts education at 843 elementary, middle, and senior high schools, identifying the limited time devoted to arts instruction. For example, elementary schools typically allot 55 to 60 minutes per week for general music and 50 to 57 minutes per week for visual arts. Some schools allot as little as 20 minutes a week to art or music education, while others allot no time specifically to the arts. Only 16 percent of the elementary schools surveyed offer specific instruction in drama/theatre; only 8 percent offer dance instruction.

Although some educators believe that continuity is a key attribute of an effective curriculum, traditionally the arts have not been taught as regularly or as sequentially as other subject areas. In arts education, emphasis on what is taught depends on time allocated, resources available, leadership, teacher capabilities or knowledge and preparation, and the structure of the school curriculum.

Restrictions of an overcrowded curriculum, coupled with education reform efforts, have led some theorists and researchers to suggest an "integrated curriculum" that allows students to acquire and synthesize information across subject areas.[8] An integrated curriculum can be implemented in a variety of ways.[9] For example, an integrated curriculum can be designed so that each subject area is taught at times as a discrete subject and at other times in conjunction with other subject areas outside the arts.

Arts educators are divided over whether the arts will flourish better when integrated with other subjects or when taught separately. Proponents of an integrated curriculum argue that

- Students have better attitudes toward school and retain knowledge longer through integrated programs of study.
- Integrated curriculum programs help keep at-risk students in school and promote learning.
- Incorporating the arts into learning subjects such as science, history, and mathematics deepens students' understandings within and across disciplines.
- Activities in the arts demanding the involvement and cooperation of a large group of students improve the classroom and school learning environments.
- Integrated curricula enhance individual creativity and character, as well as curricular and communal cohesion.

In opposition, those in favor of separating the arts argue that

- The separation of arts education from other subjects respects the integrity of each arts discipline and promotes an indepth and sequential study of the arts.
- Curricula structures that set aside specific amounts of time each week for instruction in each of the arts are most likely to focus children's attention upon knowledge, skills, and understanding that only the arts can provide.
- Integrated curriculum programs often result in time nominally devoted to arts instruction being used to reinforce learning in other subject areas; however, integrated curricula rarely call on nonarts teachers to reinforce learning and skills developed by study in the arts.

Finally, there also is debate within the arts community about the effects of teaching the arts in conjunction with one another. While some arts educators suggest that teaching several arts disciplines together provides students with opportunities to explore similarities, differences, and relationships among and

between arts disciplines, others reject this assertion, maintaining that the integrity of each arts discipline can only be preserved by substantive and sequential study of the individual discipline.

Specific research questions related to the issues are included with the research agenda questions on curriculum and instruction at the end of this section.

Traditional Practices in the Arts That Have Appeal for Other Disciplines

Many education practices previously considered unique to the arts may have value for other disciplines. Current trends in education tend to emphasize a learner-centered environment that includes opportunities for cooperative learning and that builds individual self-esteem. The arts have traditionally engaged in practices that promote those concepts (e.g., experiential learning, ensemble activities, active rehearsals). In addition, there is increased interest in making assessment an integral part of the instructional process. Performance and other authentic assessments—including portfolios, exhibitions and performances, projects, and self-evaluations—that are gaining use in nonart subject areas have been used in arts learning and instruction for decades. Research may identify effective processes of instruction in the arts that have relevance for other subject areas.

Arts educators have traditionally used community resources to enhance and extend their curricula. Many performing arts organizations have sponsored educational programs that invite students backstage, into rehearsals, and into conversations with artists to learn about all the elements that constitute a live performance. Participation in and interaction with cultural resources of the community (e.g., artists, museums, art exhibitions) also offer valuable learning opportunities when included as part of a sequential arts curriculum. While partnerships between arts organizations and schools are said to increase understanding of processes of creating in the arts, to develop personal aesthetic criteria, and to provide apprenticeships for advanced students, further exploration is necessary to better understand the potential impact of partnerships on arts learning, students, and communities.

Many arts education programs have been enhanced by inviting artists into schools through artists-in-residence and visiting artists/performers programs. The artists-in-residence programs, typically administered by state arts agencies, provide valuable resources for teachers, particularly in areas where cultural resources are limited. According to the 1989 study by the Arts Education Research Center, [10] approximately one-third of the elementary schools surveyed had an artists-in-residence program during the previous 3 years. Arts teachers also can use visiting artists to enhance their arts programs.

The research questions developed by participants at the Annapolis conference pertaining to four broad areas of curriculum and instruction are grouped around the following:

- ✦ Developing comprehensive, cohesive curricula;
- ✦ Explaining how schools and community members can contribute to teaching and learning in the arts;
- ✦ Increasing relevance of arts curricula and instruction to all students' experiences and the societies and cultures in which they live; and
- ✦ Understanding contributions of arts curricula and instruction to a broadened definition of abilities, skills, knowledge, and attitudes in student learning.

RESEARCH QUESTIONS
CURRICULUM AND INSTRUCTION

Developing comprehensive, cohesive curricula

- How do various curriculum designs and processes contribute to comprehensive and cohesive arts programs? How do various curriculum designs and processes result in sustained and active participation in the arts, both during and beyond the years from pre-K through grade 12?
- What characteristics of artistic practice and arts education contribute to the development and implementation of cohesive and integrated curricula in the arts and across other subject areas?
- How can the allocation and scheduling of instructional time and space contribute to more cohesive curricula within the arts and across all subject areas?
- How does an integrated curriculum that cuts across subject areas affect the individual arts disciplines?
- What arts curricula and instruction are effective? How do arts educators connect arts instruction with instruction in other subjects?
- What teaching and learning conditions (e.g., curriculum, time, physical space) maximize students' abilities to access, analyze, and evaluate media technologies?
- How do education policies (i.e., relating to funding, curriculum, assessment, teacher preparation, staff development) developed by federal and state governments, certification boards, and school districts affect arts education practice at the school and classroom levels?
- To what extent are state mandates for instruction in the arts implemented in classrooms in local districts?
- What are the obstacles (e.g., financial resources, community support, teacher training) to the development of a cohesive curriculum and to the effective use of media and technology for increasing participation, appreciation, and achievement in the arts? How can such obstacles best be overcome?
- How does the political process (e.g., the executive branch, the legislative branch, interest groups, professional organizations, public sentiment) determine arts education policy and practice?

Explaining how schools and community members can contribute to teaching and learning in the arts

- ✧ What are the optimum conditions for successfully including community resources, artists, arts educators, artistic practice, arts role models, and artists-in-residence programs in arts curricula? How does this inclusion influence curriculum and learning in the arts?
- ✧ How do various instructional activities (e.g., teaming teachers and artists, peer teaching, mentor-student relationships, and coaching) affect student learning and development?
- ✧ How do state and local policymakers, parents, community members, students, teachers, administrators, teacher educators, and artists perceive and affect the value of arts education?
- ✧ How do various types of collaborations (i.e., within and among educational, public, and private groups) affect arts education practice?

Increasing relevance of arts curricula and instruction to all students' experiences and the societies and cultures in which they live

- ✧ What are characteristics of arts education programs (pre-K through grade 12) that meet the needs of students in a variety of settings (e.g., home, community, child care, school)?
- ✧ What knowledge, skills, and attitudes do students bring to arts curricula, and what curriculum designs and instructional strategies engage and extend those student characteristics?
- ✧ How do arts curricula and instruction connect and interact with students' homes, schools, and community environments?
- ✧ How is communication of popular culture through the media related to arts education?
- ✧ What new and inventive arts activities and forms are emerging as a result of advancements in media and technology? What are the interrelationships between emerging arts activities and forms and advances in media and technology, and how do these interrelations influence arts education?

Understanding contributions of arts curricula and instruction to a broadened definition of abilities, skills, knowledge, and attitudes in student learning

- ✧ In what ways do arts curriculum designs and instructional strategies promote higher order thinking? What is the role of higher order thinking, especially reflective/critical thinking and problem solving, in the arts?
- ✧ How do arts curricula designs and instructional strategies promote and foster self-expression and self-esteem?
- ✧ What is the role of arts curriculum and instruction in the acquisition of knowledge, skills, and attitudes by students enrolled in various programs in a variety of school settings, including arts magnet schools, college preparatory programs, vocational education programs, and programs for students with disabilities?
- ✧ How does the use of media and technology in the arts increase critical thinking skills and improve students' choices as consumers of mass media?

3. ASSESSMENT AND EVALUATION

What do we know about arts education? How do we know what value arts education has for our society? These two questions are frequently asked by policymakers, school administrators, teachers, parents, and researchers. This section focuses on the vital role played by assessment and evaluation in gathering data to address such questions. Constraints imposed on arts education by traditional assessment and evaluation strategies also are explored, as these constraints have led to a reassessment of current assessment strategy and a search for alternative assessment and evaluation models.

Role of Assessment and Evaluation in Arts Education

Assessment and evaluation are important for determining short- and long-term effects of arts education on diverse student populations. They provide individual students with a gauge of progress and a device for frequent feedback. Assessment and evaluation also are valuable in gathering data that describe the status of arts education at national, state, and local levels.

Determining the Effects of Arts Education

Many assessment strategies can be used to provide a better understanding of what is learned in the arts. Some assessment strategies are designed to provide information on short-term effects of arts education; others are designed to provide data on longer term outcomes. Dennie Palmer Wolf,[11] for example, discusses the value of using process portfolios to examine dimensions of artistic learning such as the ability to look at something from a variety of perspectives, the ability to pursue an artistic idea over time, and the ability to think through and resolve problem situations. Those kinds of assessments can provide information about the development of students' cognitive capacities. Longitudinal studies can assess the long-range impacts of the arts education experience from pre-K through grade 12, including the effects of education in the arts on students' lives and continued learning following high school. Understanding changes in individual growth and development that result from arts education could support the value of the arts in the basic curriculum.

In addition, various forms of research (i.e., ethnography, action research) can be used to improve application of the effects of teaching and learning in the arts in schools, university programs, and other educational settings. Such research provides an understanding of content and pedagogy and provides contexts for understanding the effects of arts education on students.

Understanding the Current Condition of Arts Education

To comprehend fully the policy problems facing arts educators and to identify strategies to address these problems, it is necessary to understand the condition of arts education at national, state, and local levels. Consistent, reliable sources of information about the resources, scope, and operation of arts education will enable educators to monitor the status of arts education and the degree of student participation in the arts at all levels of education. Assessment and evaluation can be used to gather statistical information and to develop baseline data. Data that should be gathered and synthesized include the following:

- ✦ Number of visual arts, music, theatre, and dance instructors teaching in the nation's schools;
- ✦ Frequency and nature of arts education instruction in elementary schools;
- ✦ Frequency, enrollment, and nature of arts education in middle schools;
- ✦ Enrollment and nature of arts education at the secondary level;
- ✦ High school arts education graduation requirements; and
- ✦ Number of postsecondary institutions offering training in each of the arts disciplines, the requirements for degrees, and courses available to generalist and specialist teachers.

In addition, it is important to conduct routine inventories of factors influencing arts education at the state and local levels. For example,

- ✦ Inventories at the state level should include teacher certification practices in the arts disciplines; development of curriculum frameworks in music, visual arts, theatre and dance; development of measurable product and performance standards; assessment programs in the arts; and types and extent of media technologies used in arts education curricula.
- ✦ Inventories at the local level should include local school arts education budgets, staff development activities, stipends for cocurricular (i.e., tied to the curriculum but occurring outside the school day) and extracurricular arts programs; existence of

community arts resources and their relationships to schools; and types and extent of the use of print and broadcast media and other technologies in arts education curricula.

Recognizing the need to collect such information does not mean that data are not available. Several surveys[12] provide national estimates about arts education teachers and middle and high school students, but these datasets are limited for several reasons.

- The surveys provide information without context.
- It is difficult to determine whether trends exist because the surveys were conducted over short periods of time.
- The studies were conducted during the time when school reform efforts were just beginning to take hold in secondary schools, and it is necessary to examine the long-term effects of these reform efforts.

Other studies on the status of the arts in schools have been based on more limited samples. For example, the 1989 study by the Arts Education Research Center at the University of Illinois, "Status of Arts Education," collected quantitative baseline data in a limited sample of public elementary, middle, and secondary schools on items such as student and teacher demographics; curricula courses and activities in arts education programs; adequacy of instructional materials, equipment, and facilities for arts education; support for arts education; and parental support and funding. This study also provides some comparative data with the Music and Art in Public Schools Survey conducted by the National Education Association in 1962. However, differences in strata and in content between the two studies preclude item-by-item comparisons.

Although some information on the status of arts education is available, more comprehensive baseline data that can be consistently updated will enable researchers and educators to analyze trends in arts education and conditions of policy and practice over time.

Constraints Imposed on Arts Education by Traditional Assessment and Evaluation Methods

Learning in the arts often is hampered by strategies traditionally used to assess student progress and to evaluate arts education programs. The ways in which arts education is delivered and traditional assessment strategies often have consequences for teaching and learning the arts.

Traditional assessment strategies—in the form of standardized, norm-referenced, multiple-choice tests—do not necessarily provide a complete indication of achievement in a subject. Some educators argue that such tests, although useful for measuring lower level cognitive skills (e.g., identification

and recall) and minimal discrimination skills (e.g., art elements or pitch discrimination), inadequately measure higher level cognitive skills such as interpretation, application, analysis, synthesis, and evaluation. Similar concerns are raised about criterion-referenced, multiple-choice tests which assess students' knowledge against state and local district standards. Another concern raised about norm-referenced, multiple-choice tests at the national and state levels is that they usually do not contain questions that relate to local arts curricula. Other concerns relate to the use of standardized tests as assessment tools, because tests of that nature are not integrated into the learning process and do not draw on or encourage higher order thinking skills necessary to conduct self-assessments.

Some educators believe that an emphasis on compliance with standards and measurable accountability that does not allow for multiple solutions or for nuanced judgment can be detrimental to teaching and learning in the arts. In addition, the pressure to improve scores on mandated exams in specific subject areas often leads teachers to focus on academic subjects such as math and science at the expense of the arts.

Some educators and researchers believe mandated tests, in general, can dampen teacher morale.[13] To prepare students for such tests, teachers often are required to teach skills that they themselves do not possess. That situation is exacerbated if teachers do not have access to staff development programs that promote the required skills. Pressure to teach to the test so that students' scores will rise frustrates teachers who have less time to spend teaching what they consider important knowledge and understanding.

The content of teacher education programs and the methods for delivering arts education also contribute to the difficulty of providing meaningful arts assessments. At the elementary school level, two problems exist:

- ✦ While current preservice teacher education programs provide instruction in a range of assessment methods, in the past, many generalist and specialist teachers currently in the work force received limited instruction in planning and implementing student assessment approaches that are today gaining increased attention. Inservice staff development programs focusing on alternative assessment approaches may be necessary as a corrective measure.

- ✦ When instruction is delivered by arts specialists rather than by general classroom teachers, particularly in the case of itinerant teachers who are assigned to two or more schools, instruction tends to be infrequent, and assessment is not closely connected to what is taught.[14]

In general, the disparity of resources (e.g., staff training and abilities, instructional time, and in-school and community resources) in both elementary and secondary schools works against standardized testing in the arts.

Alternative Assessment Models

How do we answer the question, How are we doing? Are students really learning in the arts, and if so, what are they learning? As noted, the traditional multiple-choice, paper-and-pencil tests are useful for assessing some types of knowledge and skills, but more diverse models are needed to assess outcomes such as production and performance, critical thinking skills, and creative self-expression. In addition, some critics believe that more diverse models are required to respond fully to the range of learning modalities, personalities, and cognitive styles of today's students.

There is growing interest in developing alternative assessment models across the curriculum, especially in the arts. Alternative forms of assessment in the arts may provide a means of unlocking student talents and recognizing achievements not evident from scores on multiple-choice or other standardized testing devices. Schools are experimenting with alternative assessment methods that emphasize creativity, synthesis, and expression over a simple restatement of facts or development of artistic skills. One of the most popular forms of assessment emerging from the education reform movement is performance assessment, in which students must demonstrate arts-specific competence rather than generalized academic ability.

Some research has been conducted on performance assessment. The process portfolio (an account of the student's artistic development, across time, that includes examples of the student's work from early drafts to final products) has emerged as one means of documenting and assessing student thinking as well as other dimensions of artistic growth over time. Process portfolios can help students assess their own learning, with the teacher serving as a diagnostician or coach. In addition, process portfolios tap into higher levels of thinking, cultivating reflective thinking as students assume responsibility for their own work.[15]

Assessment Prototype Tasks

Existing state arts curriculum frameworks and standards require a variety of assessment strategies to cover the entire range of arts learning demanded. Some assessment prototypes include the following tasks:

- **Comprehensive holistic tasks and projects**. These undertakings are short- or long-term exercises that require students to engage in both creative activities and performance, to critically analyze works of art and performances, and to understand the history of the arts and aesthetic issues. The tasks may be directed toward the students' own artistic processes or the processes of others.
- **Videotapes and audiotapes**. These tapes are made of the students' creative activities and performances.

- **Journals**. Reflections or observations are written by students or teachers on what was learned and how it was learned.
- **Observations and checklists**. These judgments of student performance, behavior, or attitudes are based on direct observation by the teacher, students, or other appropriate persons.
- **Exhibitions**. Types of student activities include displays, collections, or performances enhanced by audio or video documentation of the processes involved in preparing such works.
- **Teach-reteach**. This form of cooperative learning has students learn concepts and then teach them to others.

Little is known now about the constraints and opportunities inherent in these emerging assessment strategies. Some states (e.g., Kentucky, California, Illinois) have begun to develop performance assessments in the arts and may provide guidance to others who are contemplating the cost-benefit issues of such assessments. States recognize that alternative forms of assessment are not problem-free. Performance assessments usually are more time-consuming and costly to administer than multiple-choice tests, offer special challenges to conventional views of reliability and validity, and require scoring rubrics to ensure reliability among raters. The assets and liabilities of prototypes and the circumstances under which strategies are most appropriate and effective will require further exploration. The research questions concerning assessment and evaluation are intended, in part, to illuminate just such issues.

Alternative Evaluation Methods

In recent years, a wealth of new methods have been developed for program evaluation. Many of these methods have arisen in fields other than education, such as the social sciences and the areas of health care and human services. Simultaneously, a major emphasis has been placed on implementation of the information from evaluation.

Although newer evaluation methods are numerous, they represent several major trends.

- The movement from evaluation studies based on prior identification of program goals to those based on open-ended exploration of program benefits.
- The movement from experimental designs that study specific, isolated variables to naturalistic designs that study programs holistically.

- The movement from quantitative to qualitative methods of data gathering and analysis.
- The movement from assumptions about the importance and meaning of key program events and components by evaluators to definitions of importance and meaning based on perceptions of program participants and stakeholders.
- The movement from studies conducted solely by outside evaluators to collaborative studies jointly designed and conducted by evaluation consultants and teachers or other program participants.

However, there is still widespread reliance on more traditional evaluation methods, including decision-based and management-focused models, survey administration, and statistical analysis and reporting. It seems likely that both the more traditional methods and their alternative counterparts provide different kinds of data and fill complementary needs; however, there is clearly room for further research as to the most appropriate choices of evaluation design and methodology in different contexts and situations.

RESEARCH QUESTIONS
ASSESSMENT AND EVALUATION

- What are the immediate and long-term results of particular arts education programs for various groups of students?
- What are the purposes of assessment in arts education? What methods, practices, instruments, technologies, and protocols serve these purposes? What are naturally occurring forms of assessment, and how can they be used in schoolwide, district, and national assessments?
- What can teachers, artists, students, and psychometricians tell us about assessment in arts education?
- What are the similarities and differences between psychometric and pedagogical views of progress and achievement in arts education, and do these differences explain the limited use of large-scale assessment data in instructional planning?
- How can procedures for setting goals and standards be improved to meet the aims of arts education in a pluralistic society?
- How do we expand the variety of assessment techniques, including methods, practices, and instruments, to capture a range of achievement in the arts?
- How do paradigm shifts in assessment and evaluation support arts education programs and reflect the uniqueness of each student?
- How can assessment information be aggregated to better meet the arts education needs of all students (regardless of their culture, ethnicity, sex, and development) and of all teachers, schools, organizations, and agencies?
- What assessment methods and technologies are most appropriate and time- and cost-effective for evaluating teacher preparation programs, teacher performance, educational settings, content, as well as student learning in the arts?
- How can media and other technologies be used to improve assessment and evaluation?

- What strategies are most appropriate to assess the effects of media and other technologies on arts education?
- What combinations of evaluation models and methodologies are most appropriate in various arts education settings and contexts?
- How can the results of program evaluation be made useful to a wide variety of policymakers, educators, and community members?

4. TEACHER EDUCATION AND PREPARATION

Throughout their careers, teachers dynamically learn and refine their craft. However, in their preservice and ongoing staff development programs and in their work environments, many teachers face obstacles to continued learning. Studying the ways in which teachers learn best despite these obstacles can help arts educators in their work. This section describes who teaches the arts, how teachers of the arts are educated, and what factors influence teacher learning.

Roles of Different Educators for Teaching the Arts

Instruction in the arts is provided by regular classroom teachers, arts specialist teachers, and artists. Members of the three groups enter the classroom with different levels of knowledge and understanding of the arts, pedagogy, and student development.

Only about half of all American elementary schools have visual arts specialists on their staffs; as a result, the visual arts instruction children receive often comes from their regular classroom teachers or from a combination of teachers and nonschool personnel. In general, classroom teachers also provide theatre instruction at the elementary level, and, in the case of dance, instruction may be provided by the classroom teacher or by a physical education specialist. Only music education is provided to elementary students primarily by specialists (as of 1989, approximately 90 percent of American elementary schools had music specialists on their staffs).[16]

A longstanding and as yet unresolved issue in arts education concerns who should teach the arts at the elementary school level—arts specialists or general classroom teachers. Moreover, practicing artists sometimes deliver instruction directly to elementary and secondary students, most often through artists-in-residence programs in which the artists are in classrooms for varying periods of time. However, opinions on artists as teachers vary. Some educators believe that practicing artists who teach can use their position in the arts community to provide students with meaningful arts experiences. Others believe that some artist-teachers lack the pedagogical understandings of most regular classroom and arts specialist teachers and, therefore, may not be effective teachers.

Virtually all high school teachers of music and visual arts are specialists in their respective fields. High school theatre teachers tend to be theatre specialists or English or speech teachers who are certified (often with minimal coursework in theatre) to teach theatre. Dance specialists, still a rare breed in American high schools, teach mainly under the auspices of physical education departments.

Because of the focus of their formal education, arts specialists are expected to have available a variety of approaches to teaching the arts. Some critics argue, however, that, although arts teachers should be able to draw on a variety of approaches to teaching, the curricula through which teacher education programs cultivate such approaches are often out of date or too narrow in scope. However, curricula have begun to change, as exemplified in visual arts, music, and dance teacher education programs. While studio production and performance are still heavily weighted in teacher preparation programs, compared with aesthetics, history, and criticism,[17] universities are integrating the latter "disciplines" into visual arts programs. Curricula for music education specialists go beyond courses in areas of applied music to include music history and literature, theory, and "foundations" (i.e., psychology, acoustics, sociology, and anthropology of music).[18] Similarly, dance education specialists study a curriculum that includes dance history, philosophy, notation, and kinesiology.

Alternative Approaches to Professional Development

Arts specialist and regular classroom teachers who teach the arts enter the profession through several alternative approaches. Typically, they are educated through preservice teacher preparation programs offered by colleges or universities. In addition, more than 30 states have begun offering alternative routes to certification for teachers, despite the controversial aspects of such programs.[19] Some of the alternative routes are managed by outside teacher education institutions and require little more than a few weeks of preparation before entry into the classroom for preservice teaching experiences.

Teachers continue to engage in professional development beyond formal teacher education programs. Traditionally, advanced teacher development has been offered to teachers through seminars and workshops and, increasingly, through additional formal coursework. More recently, innovative educational opportunities such as "teacher as researcher" projects have become available to some teachers. However, advanced teacher development opportunities vary widely, reflecting local and state policies and procedures. In general, it is difficult to assess the coherence and relevance of teachers' professional development experiences, given the largely disparate character of staff development workshops and graduate courses.[20]

One significant effect of the variety of educational programs available to prospective arts teachers is an unevenness in teachers' preparation. Because of this, some researchers and educators have suggested modifications to teacher education programs. The faculties of many schools of education are rethinking their programs and practices, reshaping coursework, designing internship programs, and creating professional development schools as part of their efforts to characterize and codify the knowledge base for teaching.[21]

Links Among Teacher Education Programs, State Certification, and Accreditation Requirements

Teacher education programs are not developed in a vacuum. External influences that most directly shape the ways in which teachers are prepared are *states' certification requirements* and *the accreditation requirements established by teacher education program accreditation organizations* such as state accrediting agencies and the National Council for the Accreditation of Teacher Education.

Teacher education programs respond to their states' certification and curriculum requirements. For example, if a state does not offer certification in a particular discipline, universities in that state are unlikely to offer arts teacher education programs in that discipline. Consequently, schools are unlikely to offer courses of study in the discipline to their students. As of 1992, states certified arts teachers in the following four specialties:[22]

- **Music**. Forty-nine states certify music specialist teachers to teach music.
- **Visual arts**. Forty-four states certify visual arts teachers to teach art.
- **Theatre**. At the secondary school level, 20 states require that theatre be taught by theatre-certified teachers, and 12 additional states require that theatre teachers hold credentials based on a combination of theatre arts and speech training or English.
- **Dance**. Only 16 states offer certification to dance teachers.

Nineteen states offer a "general" arts certification as well.[23]

Tension among individuals and groups exists because of the various demands of state certification requirements, multiple accreditation agencies, and music and art educators' desires to design innovative quality programs or to modify existing programs.[24] The relatively conservative approach to change taken by the accrediting agencies that set the standards for teacher education can hinder efforts toward innovation in teacher education programs.

Issues in Teacher Education for the Arts

The major issue confronting teacher educators is the question of what constitutes the most "desirable" or "appropriate" balance of content knowledge and pedagogy. Teachers of the arts must know what to teach students as well as how to convey artistic knowledge and skills to students. However, teacher educators do not agree on the appropriate balance to provide in teacher education. In the case of visual arts, data to support particular teacher education programs, practices, and techniques are scarce, and current research provides minimal guidance for teacher educators.[25]

The much-debated issue of who should teach the arts—specialist or general classroom teacher—is inextricably intertwined with the issue of balance across subject matter and pedagogy. Underlying the debate is the limited preparation of the general classroom teacher to teach the arts. Elementary school classroom teachers, for example, typically take only one or two courses in arts methods as a part of their professional education. Moreover, new teachers often work in isolation from peers and supervisors who might provide professional feedback. Little formal mentoring is available to new teachers in many states. This problem can be especially acute for arts specialists, who might not even have colleagues in the schools where they teach.

In addition, education researchers, teacher educators, and teachers are debating how teachers' learning can be enhanced. Some believe that improving communication between teachers and education researchers will foster teachers' ongoing learning. Few teachers know about or apply the results of research on arts learning and arts teaching. Some educators suggest that prospective teachers should learn how to use research findings while in their preservice preparation programs. Encouraging teachers to conduct research, either collaboratively or individually, also has been suggested as a way to expand teachers' abilities to apply research that directly relates to, and helps them better understand, the work they do in their classrooms. Researchers caution, however, that in order for teachers' research to be relevant and worthwhile, it must be grounded in theory. Collaborative research efforts may involve groups of teachers, local and state professional associations and university faculties.

Other means suggested to enhance teacher learning include forging alliances between education programs or teachers and other members of their communities—the arts community, the education community, and the broader local community. Recommendations include building alliances with colleagues in "allied fields" such as university departments beyond the education department (e.g., art history), the arts community outside the university (including museums, practicing artists, and performing arts organizations), the business community, representatives of state departments of education and state legislatures, and participants in education reform movements.

Learning to teach is a lifelong, dynamic process for which, ideally, undergraduate and postbaccalaureate teacher education programs equip teachers. The research questions developed in Annapolis reflect a desire for greater understanding of the idea of teacher learning as a dynamic process, exploring issues related to how teachers are continually prepared to provide effective instruction in the arts.

RESEARCH QUESTIONS
TEACHER EDUCATION AND PREPARATION

- How are teachers taught to conceptualize and integrate knowledge and understanding about the arts, student development, and pedagogy? How does such teacher preparation influence student learning in the arts?
- How do student learning outcomes differ as a result of instruction by personnel who have come through one of the following:
  - Traditional undergraduate preservice programs,
  - Postbaccalaureate certification programs, or
  - Alternative certification programs?
- What knowledge do arts educators and prospective arts educators have about children, curriculum, and pedagogy in early childhood settings? How do arts specialists and other specialists integrate the arts into the preschool curriculum?
- What arts-specific knowledge and skills do effective elementary school arts specialists identify as essential preparation for an arts educator who is responsible for the entire arts education program in an elementary school?
- What knowledge and skills must teachers have in order to teach diverse student populations? What are the characteristics or resources of arts education, if any, that relate to teacher education in this area?
- How do arts educators expand their knowledge and skills throughout their careers, and what factors motivate and allow them to do so?
- What factors influence people from diverse backgrounds (e.g., ethnic, cultural, sex, age, socioeconomic) to
  - Enter arts education,
  - Remain in arts education for 5 years or more, or
  - Change occupations?
- What knowledge and skills should visiting artists who teach in classrooms possess? How should relationships among visiting artists, arts specialist teachers, and classroom teachers be structured to maximize benefits to students?

5. CONTINUED COLLABORATION

Collaboration has been the guiding principle in the development of this arts education research agenda. Through efforts of both the National Endowment for the Arts and the Office of Research of the U.S. Department of Education, Office of Educational Research and Improvement, a blueprint for research in arts education has been formulated. Arts organizations and associations representing various perspectives, as well as other constituencies important to improving arts education, were central to the process, as their members worked on the steering committee, participated in the Annapolis conference, and helped to develop this document.

The development of national standards under the Consortium of National Arts Education Associations signals an era of coordination and cooperation among the arts education disciplines. Continued coordination to implement the standards, to develop the 1996 National Assessment of Educational Progress, to formulate state and local curriculum frameworks, and to experiment with new models of assessment and teacher education can best be served by effective research that is shared among arts education practitioners, artists, administrators, policymakers, and others.

Maintaining the spirit of collaboration initiated at the Annapolis conference will be important in moving the research agenda forward. Evidence of that spirit is seen in the support provided to the John F. Kennedy Center for the Performing Arts by the National Endowment for the Arts and the Department of Education to develop an electronic communications network that will allow easy access to research outcomes for arts researchers, arts educators, artists, administrators, school board members, and others interested in improving arts education.

Because the partners involved will vary with the focus of the efforts, proposals for coordination among arts organizations and associations, administrators, researchers, teachers, artists, universities, and public and private sector organizations include:

- Partnerships between teachers and others involved in delivering arts education in the conduct and application of educational research.

- ✦ Involvement of those who prepare teachers in designing and conducting research and incorporating training about research into the initial preparation of teachers and administrators.
- ✦ Exchange of ideas among researchers, teachers, and other groups.
- ✦ Collaborations between private and federal granting agencies and higher education to finance research that includes the arts.
- ✦ Combined efforts of universities and local school districts to support research and school improvement that includes the arts.
- ✦ Collaboration between artists and educators to provide instruction to students.
- ✦ Cooperation among arts associations, researchers, and schools to bring research findings to the attention of Congress and the private sector.
- ✦ Cooperation across the board among researchers, the Office of Educational Research and Improvement, the National Endowment for the Arts, research constituencies such as national arts education associations, and others to increase the availability, use, and dissemination of research findings.

As the national arts education research agenda moves forward, the two sponsoring federal agencies will remain committed to encouraging and stimulating the formation of a wide range of partnerships and collaborations and to ensuring that the agenda remains a dynamic and useful tool for the field of arts education. The commitment by these agencies has begun to manifest itself through their mutual support for the development of national voluntary standards in the arts, a National Assessment of Educational Progress in the Arts (by 1996), and a national arts education information network.

In response to issues raised in the research agenda, the National Endowment for the Arts and the Department of Education are conducting a national survey on the status of arts education in American schools in 1994. In addition, the working papers prepared for the Annapolis conference will be published by the Office of Educational Research and Improvement. Moreover, both agencies will continue to encourage a variety of individual research projects designed to expand the current body of knowledge by providing a focused line of inquiry in arts education. It is hoped that the dissemination of this research agenda will foster similar efforts within other agencies, foundations, associations, and organizations concerned about the future of arts education as well as continued dialog about research among representatives of the various arts disciplines.

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APPENDIX

The Arts in American Schools: Setting a Research Agenda for the 1990s

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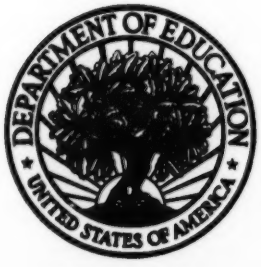

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